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American Art News

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SIGNIFICANT ART SUIT.

There was tried in the Supreme Court, Part Five, in Borough Hall, Brooklyn, in which the Brooklyn dealer, Mr. John Pigot was the plaintiff, Monday and Tuesday last before Judge Jaycox, an art suit of especial interest, importance and significance to the art trade and collectors, in that it brought up that old question as to what is a justifiable dealer's profit on art works, not claimed to be spurious. Unfortunately the Jury disagreed after a long discussion, but it is reported that said Jury stood ten to one for the plaintiff.

The trial of the case developed the facts that in March 1913, Mr. Pigot sold to a Mrs. McNulty, a wealthy resident of Scranton, Pa., seven watercolors for the sum of \$3,750, of which Mrs. McNulty paid \$1,000 on account, but refused, on the advice of her husband, to pay the remainder, on the ground that Mr. Pigot had agreed to take back the pictures if she did not wish to keep the same, and also had overcharged her for said pictures. Mr. Pigot, who claimed that he had not made any agreement to take the pictures back, and had not overcharged, accordingly brought suit for the recovery of the balance of the agreed upon purchase price.

The pictures, all watercolors, offered in evidence in the Court unframed, comprised a single figure by Adrien Moreau, sold to the defendant for \$750, a two figure Italian street scene by Folchi, a modern Italian watercolorist, sold at \$1,250, a "commercial" coast scene by George Howell Gay, sold at \$25, small landscapes by John Wesley Little, an American artist, sold at \$250 each and another larger one, of better quality, by the same painter, a sheep picture, "Housing the Flock" reminiscent of Mauve sold at \$1,250.

Although it appeared to art lovers in attendance at the trial that the case was simply one of contract, and that as there was no claim that the pictures were not valid, their market value at the period of sale, March, 1913, was not relevant—the Judge ruled otherwise and for the best part of two days, the Court listened to so-called "Expert" testimony for both sides. Messrs. Charles Snedecor, Harris of Phila., and Jackson of Brooklyn, all dealers, testified for the defendants that the pictures in question did not have a value as high as that which Mr. Pigot had placed upon and asked for them, while Messrs. Bernstein, Schultheis and Rohlf, all dealers, testified that the transaction was a valid one, and the first swore that the pictures were worth even more than the amounts charged.

Mrs. McNulty and Mr. Pigot both testified and, as said above, the Jury disagreed.

It is said that the case was a test one, and that others of a similar nature will follow its trial again next January, if any decision should then be reached.

A MATHER BROWN PORTRAIT.

In the November Burlington Magazine Mr. Lionel Cust, publishes in his "Notes" an interesting one, on "The Portrait of William Harwood" published in the September number of that magazine, at which time Mr. Cust gave the authorship to Gilbert Stuart. He now prints a letter from Mr. Charles Henry Hart of N. Y., giving the latter's reasons, with which he agrees, for believing the work to be by Mather Brown instead. Mr. Cust states, that this information has already been published in the AMERICAN ART NEWS of Oct. 9 last, but that, the letter he publishes, gives further details. He says he has found, that the ascription to Stuart, did not rest on continuous family tradition, but on the suggestion of an "expert" advisor, who called attention to the great merits of the portrait. He further says, that he feels some gratification in having helped to rescue an artist, obviously of high class merit, from an oblivion which he cannot have deserved. Mr. Cust also calls attention to Mr. James Britton's letter to the ART NEWS, anent the same portrait, noting that Copley was not a pupil of West, as stated in the article. He points out that the original statement was that Stuart, like Copley, owed much to the training and assistance of West.

THE ALTMAN ACADEMY PRIZES.

Two new prizes will be given at the National Academy this year. The Altman prize of \$1,000, combined with the Isidor medal, will be awarded for the best figure or genre painting. The second Altman prize of \$500 will go to the painter of the second best.

TOLEDO'S VAN DYCK (?)

"The famous Van Dyck, which recently came into the hands of Miss Dorothy Southard of Toledo is now on exhibition at the Museum. It has been hung in the small gallery containing a number of other paintings by the old masters, and is attracting much attention.

"The picture has now been proved a Van Dyck, beyond all doubt, by 'experts.' It is valued at \$50,000. Both the painting and its quaint frame are over 200 years old. Miss Southard says she has no intention, at present, of parting with her treasure at any price. For safety she prefers that it shall hang in the Museum, as it is too valuable to be kept in a private collection. Also, she is glad to give Toledoans the privilege of viewing the masterpiece."—Toledo Times.

A ROMNEY AT RALSTON'S.

The attractive portrait of Mrs. Meyrick, daughter of Richard Barth, Esq., by Romney, now at the Ralston Galleries, 567 Fifth Ave., and reproduced on this page, shows the fair subject in white, with a blue



MRS. MEYRICK
Romney

At Ralston Gallery—Described in Ward and Roberts' Work on Romney

sash at the waist. A small mob cap sets on her very light brown hair. The sittings were had in July and December, 1779, January, 1780, May 1781, and January 1782. The picture is described in Humphrey Ward and W. Roberts' book on Romney and comes from the collection of R. Hobson, Esq., of The Marfords, Bromborough, Cheshire, Eng.

ITALIAN OLD MASTERS HERE.

Italy having no use for art at present except to protect it, has allowed Prof. Elia Velpix Volpi, a Florentine dealer, to bring to this country two works attributed to Titian, which he values at over \$500,000. He is said to have sold the late J. P. Morgan a Raphael. The present works are companions, one showing young women bearing fruits and flowers, and the other supposed to be like a very well known museum picture, the artist's daughter. Prof. Volpi also has a picture said to be by Francia and a XIII century bronze group by Riccio.

APPRAISAL OF JESUP ART.

The results of the appraisal of the estate of Mrs. Maria De Witt Jesup, widow of Morris K. Jesup, who left \$12,672,792.82, were made public Monday. The pictures chosen by the Metropolitan Museum, which received a specific bequest of \$150,000 for the encouragement of art, have been appraised at \$171,155. Those not selected by the museum authorities are valued at \$6,118.

The pictures are appraised by Mr. Lyons as follows: "Vicomtesse Polignac," Nattier, \$10,000; "Lady Elizabeth Wyndham," Lawrence, \$9,500; Mrs. Gardner and Children," Hoppner, \$10,000; "A Former Royal Highway," Cazin, \$8,500; "Portrait of a Lady," Van Loo, \$7,000; "Portrait," Hals, \$6,000; "An Eton Boy," Gainsborough, \$6,000; "The Hon. Mrs. Tickles," Romney, \$6,500; "The Duchess of Bedford," Reynolds, \$5,000; "Landscape," Corot, \$5,000; "View Near Haarlem Holland," Ruysdael, \$4,000; "Waiting for Papa," Israels, \$3,500; "Portrait of Himself," Romney, \$3,000; "Landscape, Daubigny, \$2,500; "Innocence," Greuze, \$2,500; "A Landscape," Diaz, and "The Burgomaster and his Wife," both by Rembrandt, \$20,000 each; "Landscape

PHILA'S NEW ART MUSEUM.

"I can assure Philadelphia that it is going to get its great Municipal Art Gallery, and get it relatively soon, and that it was by the merest accident that Horace Trumbauer, the architect, did not have the splendid model, on which his dozen assistants have been working almost night and day, ready in October before P. A. B. Widener passed away; not that the completion would have meant that Mr. Widener would change his plans to leave everything in this issue to his son, Joseph E. Widener, but the model in being might have given the Wideners the opportunity to show how enthusiastically they were and are back of the project, which, I learn, as literally the case in the fullest sense of the words.

"Members of the Fairmount Park Commission are enthusiastic over the outlook, and one of them who knows tells me that, fortunately, none of the collections that they expect to get, aside from the Widener and John G. Johnson collections, has been alienated by the delay.

"As for the Widener collection, they are not worried about it, since they have understood all along that it would be kept intact at Lynnewood Hall. Mr. Johnson, too, they say, has made it very plain that he will keep his intact, probably where it now is in the old Sully-Darley house, for he does not like museums or galleries. Indeed, I hear he said recently: 'I won't put my collection in any old temple with a row of columns in front of it.'

"His ideal gallery, therefore, would seem to be a cross between a plain fireproof garage and a grand depot; no show outside, but solid value within.—Girard in Phila. Ledger.

BUYS THE EARL'S COLLECTION.

The famous collection of U. S. stamps belonging to Alexander Edward Lindsay, twenty-seventh Earl of Crawford, has been sold to John A. Klemann of 118 Nassau Street. It was formed by the present Earl's father, James Ludovic Lindsay, whom he succeeded in 1913. The collection cost the late Earl \$200,000. The sum paid by Mr. Klemann is not stated.

An important part of the American collection, which comprises 54,000 stamps, was obtained for \$30,000 from Henry G. Mandel, an employee of the American Bank Note Company, which printed most issues. Among Mandel's stamps were the earliest impressions of the adhesives and envelopes. He had saved many of the original engraved proofs, samples, and rejected designs, which were unobtainable elsewhere. The Earl also bought for \$15,000 a collection of sheets of proofs owned by J. A. Petrie of Phillipsburg, N. J.

KNOEDLERS BUY HOMERS.

Mr. Charles W. Gould's collection of 21 pictures by Winslow Homer, recently shown in an exhibition of that artist's work, at the Brooklyn Museum, has been purchased by M. Knoedler & Co., 556 Fifth Ave. In the group is "The Herring Net," an oil medalled at Chicago in 1893. The rest are watercolors, including "The Gulf Stream," "After the Tornado, Bahamas," "Breaking Storm, Coast of Maine" and "The Adirondack Guide."

REMBRANDT NOT FOR AMERICA.

It is stated on good authority that Earl Spencer has sold his Rembrandt portrait of the painter's son Titus to an English collector, instead of to a N. Y. firm, acting as agents of Mr. H. C. Frick, with the understanding that it shall remain in England. It is further stated that Lord Spencer's collection will not be sold at auction as reported, and that he will not at present sell any more pictures.

GERMANS CAN'T PAINT IN OIL.

One curious result of the war is an order by the German Gov't, that artists are absolutely forbidden to paint in oils. An ordinance in Oct. prohibited the use of paints made of white lead and linseed oil, and the new one forbids the use of all paints made with animal or vegetable oils.

Many of them have Sicilian subjects, one being "The Brigand. It was "The Lascar" which showed the first soldier wounded in the Turco-Italian war that brought the artist the decoration of Chevalier of the Crown of Italy.

CORRESPONDENCE.

Our Monumental Monstrosities.

Editor American Art News

Since the close of the rebellion in 1865 the national government, the states, and many of our cities and towns have shown their appreciation of the services of the Union Soldiers, by erecting hundreds, possibly thousands of monuments, intended to keep alive memories of patriotic deeds, and at the same time to adorn public places. These manifestations, mostly impossible of classification, sculptural and otherwise, now abound in many of our communities. About two-thirds of them are queer images in stone, sometimes executed at the quarries of stone-cutters who succeeded in making the lowest bids for the "job." Others were puddled and cast as per contract in foundries not intended for art work, and some were cut in marble by sculptors who were never heard of but once.

In most instances, probably nearly all, committees appointed to pass upon models and execution of contracts, were selected because of their financial, social or orderly standing in society, and not for their knowledge of things artistic. From records evidenced by results, we may infer that in the making up of these committees the powers were governed by the action of an individual who, having decided he needed a hat, ordered a shoemaker to make it.

In relation to these affairs of queer composition originally intended for noble purposes, New York and Washington as to numbers are in the lead. In each they can be counted by the ton. As a rule the single statues as works of art are impossible, but the groups and the equestrians are infinitely worse, many of them looking as though cast from enlarged confectioners' moulds. Washington is especially afflicted with these monstrosities in bronze which in several instances have been procured by inexcusable expenditure of public funds, while others were presented by patriotic citizens to prove their admiration and respect for their countrymen who had performed notable service of national importance.

Among the Washington equestrian groups, which are supposed to embellish and adorn, it is conceded there is but one, which from a purely art standpoint, ought to exist. Others are of the confectionary mould order and in most instances bear little resemblance to the favored citizens they are supposed to represent. They are usually devoid of correct composition and experienced technique or execution. The single statues, not very numerous, are so overshadowed by the equestrians, that, when considered in connection with those inside the Capitol building they are hardly worth mentioning. In a room in that building set apart for the great ones of the States there can be found such a collection of uncouth, semi-grotesque images in bronze and marble, as never was seen in any other part of the world.

It must be admitted we have an elastic capacity for swallowing and digesting an unknown variety of questionable feasts pre-

pared by many kinds of quacks, and that our joys are seldom complete unless flavored with sham or downright humbug. But our supposed capacity for being deceived does not account for our Chamber of Horrors, so securely placed under the protection of our great national dome. Of this collection we may safely boast as being all our own, and so unrivalled it must always remain.

The lesson, flowing from the misfortunes of Washington, did not stop before reaching New York, and we continue to let contracts for the same order of monumental stuff in the same old way. Committees with power are as ignorant and innocent of art knowledge as those gone before, and the average committee citizen with his pull, continues to have a very pleasant time in spending money, not his own, for monumental rubbish which, from his official position, he would have us believe is artistic. The misfortune of it all it—barring the relief that might come from friendly volcanic disturbance, there is no present foundation for hope—that seemingly these illusive creations may endure for many centuries to come.

The N. Y. Art Commission.

We have long suffered, without complaint from any citizen or educating criticism from the art critics, who illuminate in the columns of our thrifty Metropolitan dailies, to a point mostly of not offending and always for profit. Seemingly there was no relief in sight when, without suggestion or warning, a law was enacted at Albany creating an art commission to pass upon thing artistic, including public buildings to be erected in and about New York. The city was supposed to be blessed, because of the coming of this new and officially proclaimed authority, and the knowing ones were not without hope. The official commission of art "experts" was constituted, duly installed in the City Hall and went about their work. The members were acclaimed as a body of newly discovered Daniels sent to lead us from out of our wilderness of the brutally ugly and silly meretricious, to the sunny slopes where flowers of art would be made to bloom, and where things of beauty would have their opportunities. But expectations borne of hope seldom get beyond the expectant period and so it was in this instance, the new experiment proved a disastrous failure and the art adornments in public places are less bearable than before.

Among the achievements officially approved are the two lions in front of the Public Library. They represent the most mild and benevolent of their race, possibly were professors in the morals department of a jungle college where they were engaged in promoting better conduct among the junglers. In the triangular spaces over the second story windows of the library building we have two more specimens of commission approved sculptural work intended to adorn. As to design and execution or intelligible purpose they are beyond reasonable power to explain. Another commission approval is a bronze upper part of a man, very much costumed and otherwise befuddled, which appears to be growing out of the top end of a wonderfully befuddled combination of granite blocks intended for a pedestal. To assert that this brain disturbing pile is grotesque would be to give it a classification which it does not deserve. Possibly, if reduced to proper dimensions, it might as a curiosity find a place on a mantelpiece of a not over critical owner. It is intended to represent Verrazano, an early navigator to America and is located in our Battery Park.

How They Remembered the Maine!

Since the attack upon Fort Sumter in 1861 no incident had so aroused our people as the sinking of the Maine, which it was believed, had been done by order of the Spanish Government. From the viewpoint of magnitude it was an affair of little importance, but our people, as usual, lost their mental balance, and a perfectly useless war was declared and victory came our way. But the sinking of the Maine was not forgotten; with the calm of peace came a nation's desire to commemorate the dead of the Maine; and the school children of our country raised a large sum of money for an appropriate monument to be erected in the city of New York. Then came the usual scramble—the manifestation of the special pull for place on the committee—to select and to see executed. It goes without saying that a committee composed of the usual units were appointed, put in charge and the monument machine set in motion. Specifications, no doubt were adopted, contracts framed for circulation among studios and stone yards, and in due time came bids for the "job," then the structure completed, the ceremonies and silence proclaimed a failure of the dreams of the children who had given of their little stores of dimes, that sad memories of a cruel deed might live in the hearts of those who would remember its victims. And such a structure

for artistic purpose was never seen before! At a distance it appears to be a massive piece of stone, erected for no particular use save, to support a considerable weight. It is crowned by a gilded bronze caricature of a well known classic group often used for fountains and arches. This particular part is a wonder, having the appearance of having been sawed from a block of wood, after a barn-door charcoal drawing made by some rural youthful genius. It is in no sense a work of art and its classification would be impossible. The lower section of the stone is surrounded by figures in marble, not so hopelessly crude as those of the surmounting group, but without enough of art value to neutralize a seemingly irrelevant purpose. All that can be said of this unforgivable failure, the result of unpardonable ignorance, is that the squandering of a fund, constituted for such a noble and sentimental purpose, was without excuse and in its result little less than a crime.

The Pulitzer Fountain.

After the completion of the Maine monument we had ventured to hope that a combination of official art commission and art committee, had reached their ultimate, in the showing of a want of simple appreciation of the properties involved, but we were building without foundation, for at this time we have nearing completion an affair in stone and cement, more uninteresting and absolutely commonplace than the other. It is a fountain covering a small square of land at Fifth Avenue and Fifty-eighth Street, directly in front of the main entrance to Central Park, the most conspicuous position in the city of New York, where once was an appropriate and restful grass plot with trees. With such a place and space there is no warrant or excuse for such an occupation as now afflicts it, and it never should have been taken for the planting of such a meaningless object. For a fountain only a quarter might have been set apart for the setting of a real gem of art—a thing of beauty, nestling among the trees and adding a further attraction for the whole. Instead we have several trainloads of cut stone arranged so as to cover the entire space, the whole without indication of grace, beauty, evidence of imagination or any quality whatever to warrant its existence. It does not in any respect adorn or serve a useful purpose. During the summer it will accumulate heat to the point of compelled avoidance and add to the inconvenience of all who use the streets either for walking or carriage service. It may be said of this out-of-place uninteresting creation, that it has no redeeming feature. Even the modified horns of plenty with their mouths wide open to the sky, evidently an afterthought, in no degree, mitigate the absurdity of its existence.

Some Meritorious Works.

This communication is not to be considered as an attempt to make others believe that we are without meritorious works of art in public places. Among such are the Madison Square Statue of Farragut, by St. Gaudens, the Tribune building sitting figure of Greeley, the Wall Street Statue of Washington, both by Ward, and the equestrian of Washington by H. K. Brown, which, while not a great work of art is a dignified, intelligently conceived and well executed presentment. These, and others like them in different parts of our country, stand in a class by themselves, and while we have a few that may be placed among the inoffensives, there is a large majority that in no sense can be regarded as works of art.

In the future what a blessing it would be if we could make our self-appointed committees and our municipal art commissioners, who have to do with public monuments, public buildings and their decorations, understand that what we require is quality, and in no instance quantity without it.

Rush. C. Hawkins.

New York, Nov. 15, 1915.

EXPOSITION ART CATALOG.

The monumental Catalog de luxe of the Fine Arts Department of the Panama-Pacific Exposition is now at the press, and will soon appear. Miss Helen Wright of the Congressional Library, Washington, has had charge of the compilation of the mass of biographical data—relating to some 3,000 names of American artists represented in the display—no foreign artists are included.

The work will be in two volumes of some 900 pages, will have 144 reproductions of the most notable art works shown, will be printed on the finest paper and in the latest typographical style, and will have 150 pages of critical text, divided into thirty chapters.

Mr. John E. D. Trask, Fine Arts Director, contributes the Introduction and a chapter on the art of Argentina, M. Leonce Benedite, the chapter on modern French art, and Miss Florence Ayscough of Shang-

hai, China, that on Chinese art, while Signor Umberto Boccione of Milan writes on "Futurism," Mr. H. Shugio on Japanese art, that Dr. Gregory Boloni of Buda Pesth on modern Hungarian art, and Dr. Leon M. Guerrero, of Manila, on Philippine art, while Mr. J. Nelson Laurvik writes on early and modern American art, and that of Norway, Holland, Denmark and Sweden, also collaborating in the general critical work in the volume, and Mr. Robert Harshe writes on Graphic art.

MINNEAPOLIS.

The Minnesota State Educational Association just closed, held, for the first time in its fifty-three years duration, a separate art department session. The chief address was "A Course of Selective Art," given by Henry Turner Bailey of Boston, Editor of the School Arts Magazine.

A collection of pictures are now on exhibition at the Institute by American painters, which has been assembled by the Memorial Art Gallery of Rochester, N. Y. Such artists as Symonds, Schofield, Dougherty, Bellows and Hayley Lever are represented. The head of a boy, by Robert Henri, was recently purchased by the Institute.

In response to the growing demand for reproductions of the favorite works in the galleries, the Institute has had twelve post cards printed of Burne-Jones' "Wedding of Psyche," Gari Melchers' "Marriage," John Alexander's "Ray of Light," and Manish's statue of "Playfulness."

Following the exhibit of the late George Hitchcock's pictures, the Institute received as a gift from his nephew, Mr. Herbert Maynard, Jr., the painting entitled "April Weather," as a memorial of his uncle.

The fall enrollment of the Art School is unusually good, especially the Friday night design class, and the costume sketch class.

An unique gift of a 16th century Swedish textile has been made by Mrs. Helen Nielson Morison, being the baptismal robe of Gustavus Adolphus, consisting of linen drawn work and embroidery.

Prosper L. Senat has a collection of fifty canvases at a local art gallery for two weeks.

Yamade Baske, the well known Japanese artist, is holding a final exhibition of his watercolors before returning to Japan.

M. C. Wells.

MEMPHIS.

A collection of oils from the Macbeth Galleries, N. Y., including examples of Frieske, C. W. Eaton, Hayley Lever, F. J. Waugh and other leading American painters, is on in the rooms of the XIX Century Club, under the auspices of the Memphis Art Association, to Nov. 25. The display is under the direction of Mr. C. L. Boone of the Macbeth Galleries, who lectured upon it Wednesday morning. It will go from here to other Southwestern and Western cities.

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NEW YORK AND EVERY LARGE CITY 1719

LONDON LETTER.

London, Nov. 10, 1915.

As a precaution against damage by Zeppelin raids, the famous East Window of St. Margaret's Westminster, is being removed to a place of greater safety, an undertaking fraught with no little difficulty. It was felt, however, that no risk was too great to be taken as the stained glass is looked upon by all experts as the most beautiful example of 16th century Flemish glass extant. This is not the first time that this window has changed its abode, for, although it was originally designed as a gift to Henry VII from Ferdinand and Isabella of Spain, it was set up at his death in the private chapel of one of his bishops, whence it was removed during the time of the Commonwealth and probably buried underground in order to escape destruction at the hands of the Puritans. Later on it became the subject of a seven-years' lawsuit against the church wardens of St. Margaret's, the ground of offence being the representation of the Crucifixion. In addition to the scene on Calvary, there is a quantity of symbolical detail, which has never yet been satisfactorily explained, the crescent moon and full moon of the upper lights still baffling the archaeologist. The window will be removed in 50 pieces, each being chipped out of its setting with the utmost care and so packed that when once more set up, its position will be obvious.

Late Autumn Exhibitions.

Quite a number of Societies are holding their Autumn exhibitions now, exactly as if times were normal and art occupying its usual place. The Royal Institution of Painters in Oil Colors, for instance, shows us its members, apparently untouched by the current events of the day, and as much occupied as ever with the little niceties of their craft. Here is Sir James Linton still painting beautifully costumed models in his Meissonnier-like manner, depicting yellow satin with such a finish that one might almost mistake it for the real thing and missing not a single detail in the scrupulous fidelity of room and inmates. Here is Louis Sargent still painting landscapes of greater intensity of tone than Nature yet intended, and the inevitable "problem" picture that presents no true problem at all, from the brush of the Hon. John Collier. Certainly it is undeniable that in these days of stress, the wildness and weirdness of "Futurists" and "Cubists" say more than the somewhat stale studio productions of the older school and one finds more that is vital in the revolutionary methods of a Van Gogh or a Matisse than in the polite smoothness of one of the drawing-room artists.

Far more heroic in character is the exhibition of Norman Wilkinson's Gallipoli Sketches at the galleries of the Fine Art Society. Mr. Wilkinson, while acting as paymaster on an English battleship, had plenty of opportunity for observation of the marine aspect of the war, but he has fortunately not allowed the thirst for sensation, characteristic of the usual war artist, to confuse the artistic issue. Consequently his sketches are stirring without being merely anecdotal, and manage to convey a more actual impression of events than if mere accuracy had been given a paramount position. Few artists know so well how to depict the inherent beauty of the battleship, and his personal experience of sea warfare has supplied him with an insight into naval matters, which is exceedingly valuable. One feels when looking at these pictures, that here is something which is really in harmony with life as it is lived today, and there is no artificial summoning up of interest in a phase of artistic achievement which, as in the case of a number of other shows, seems distinctly less than worth while.

Another exhibition which is interesting, although in a different manner, is that of

Walter Bayes' work at the Carfax Galleries. Mr. Bayes, although one of our youngest artists of ability, is likely to prove himself among the most notable painters of his day, for in addition to possessing undoubted power and originality of vision, he has a decorative sense which makes even his slightest compositions of value. There is, however, a certain stiffness in some of his figure work which frequently mars the effect, but this is a fault which greater experience will doubtless correct. His frequent modifications of style testify to his development and will be likely to lead eventually to a distinct and individual technique.

The Leicester Galleries announce for next week an exhibition by the Senefelder Club, organized for the advancement of artistic lithography, to which the leading exponents of the art will contribute. There will be a number of new War subjects by Mr. Spencer Pryse and others. L. G.-S.

The Omega Workshops, which, it will be remembered, are under the direction of Mr. Roger Fry, the art critic, and which produce furniture, pottery, hangings and clothes on Post-Impressionist lines, are now turning their attention to printing and are bringing out this Autumn an "Essay on the Future Life," by A. Clutton-Brock. This is to be printed on Van Gelder hand-made paper in a particularly well designed form of type and will be illustrated with original woodcuts by Ronald Kristian. New ground in printing is evidently to be broken by the Omega Press L. G.-S.

The engravings include several splendidly done ex-Libris. "The Hill Top," and "Amelia" are two extremely quaint and spirited prints, reminiscent of the period of 1830.

Among the portraits are many fascinating drawings in silver-point, that illusive, delicate and yet the most direct of all methods of drawing.

ROME LETTER.

Rome, Nov. 7, 1915.

If there were no war more than one important art exhibitions would be in course of preparation in Italy, at Rome, Florence, Naples, Milan, and the biennial at Venice; besides these, many private ones of the artists and the dealers in art and antiquities. There will be nothing, alas, this year, not even the interesting International Exhibition of Venice, the twelfth, and if others should be held, they will be unsuccessful. Monuments are gone from Venice, galleries closed, and, in Rome, the Vias Margutta and Babuino are deserted, and the Piazza di Spagna no longer its gay self because the "foreigners" are lacking, as well as the flowers from the great flight of steps, and the models in the picturesque Ciocciarria dress. Thinking of all this, no wonder the artists who have not been able to go to the front have become sad and distressed.

One almost regrets the disappearance of the Futurists in this temporary suspension of art life, and many, who before could not stand them, knowing that they are at the front,—almost all as a voluntary cyclist



A WEDDING IN SEVILLE

The Late Jules J. Rougeron

Bought at Parke Sale Nov. 13, by the Artist's Son, Marcel J. Rougeron

ROUGERON'S SPANISH SCENE.

Among the most important works in the recent sale in the old Mitchell-Vance Building, Broadway and 13 St., conducted by Mr. Hiram Parke of the American Art Association, was a notable story picture, remarkable for its technical qualities, as well as for its composition, "A Wedding in Seville," by J. J. Rougeron. This canvas, 37x60 in., won a gold medal for the artist at the Paris Salon.

J. J. Rougeron was one of the most prominent of the group of French artists in Madrid between 1860 and 1872, to which belonged the Manets, Henry Regnault, Fortuny, and Madrazo. He was a pupil of his father, François Rougeron, curator and restorer at the Palais des Tuileries, and also a pupil of Picot and Cabanel. He was awarded several medals, received many decorations, and is well represented in European Museums.

The artist was the brother of Ernest Rougeron, the inventor of Chromo Typography, and the son-in-law of the well known picture restorer, L. Van den Bergh. The painting reproduced on this page, was bought, as said above, by M. J. Rougeron, the painter's son, the artist and restorer, well known in this city.

Haskell Prints in San Francisco.

A unique exhibition consisting of 108 works by Ernest Haskell is now on at the Hill Tolerton Print Rooms, San Francisco. Pen, Charcoal and silver-point drawings, etchings, engravings, dry-points and monotype form this most comprehensive showing of Mr. Haskell's work and attest his remarkable versatility.

The 15 pen-drawings are excellent in technique and execution, and especially filled with poetry and beauty are "Al Aaraaf" and "Fairyland" illustrating the poems of Edgar Allan Poe.

PORTRAITS BY SIR JOSHUA REYNOLDS, ETC. Baronet's daughter, entrusted with private sale of famous family portraits, desires to hear direct from lovers of Art. No dealers. Address "Art," care of Westerton's Library, 43 Knightsbridge, London, England.

corps,—are inclined now to say "good boys!" and forgive them for their mad exhibitions, their anarchistic theory of painting, the dynamism and "adamism" in art. And some even are found turning over the pages of the albums of drawings which some Futurist has sent from the battle-fields.

A War Exhibition.

From the fervor of Italy's hope and determination has arisen the idea of organizing, in complete or partial substitution of the usual various exhibitions, one of the war which will gather all the graphic impressions of the artists who are fighting, whatever be their value; that is, the finished design or the rough outline, of a picture or a simple sketch, of artists already well known, as well as those just started in their career. This would be in line with the same broad policy of the newspapers and reviews that publish, side by side with the profound meditations and able descriptions of famous writers, the spontaneous and ingenuous letters of the soldiers. Projects are made, discussions frequent, but when and where this War-time Exhibition will take place no one yet knows, but that it will be held and, also, will be worthy of this splendid Latin war, all are confident.

Meanwhile, other events have occurred which interest and affect the Italian artistic world, and which have also international value. It is sincerely lamenting the death of two famous artists: Edoardo Dalbano, the last representative of the Neapolitan school of painting, and Davide Calandra, the master of epic sculpture. Edoardo Dalbano belonged to the school of Domenico Morelli, and if not superior to him in ability and success, he certainly was in sincerity. Because of his immeasurable

The Gorham Galleries
announce their seventh
Annual Exhibition of
the recent works of
prominent American
Sculptors November
8th to 29th.

The Gorham Co.
Fifth Av. & 36th St.
New York

love for Naples one might call him the most Neapolitan of all Neapolitan painters; always depicting the fresh visions of his bay, the fishermen mending their nets along the Mergellina shore, the flower-adorned boats with their gay serenaders, the Tarentella in the picturesque dress of his light-hearted people.

David Calandra was the son of that Claudio Calandra, the celebrated collector of arms, whose two precious collections, one now in the Museum of Birmingham, England, the other in the Archeological Museum of Turin, are greatly admired. Perhaps it is owing to this passion of the father that the son created a heroic art, modelling warriors, celebrated deeds of arms, and heroes, becoming known as a great artist not only in Italy, but in all of Europe and also in America. His chief works are: "Mameluke," "The Piedmont Royal Dragoon," "The King's Dragoon," "Garibaldi," and that marvellous statue, "The Conqueror," admired, in plaster, at the fifth Venetian Exhibition, and which stands now, in bronze, in one of the gardens of Turin. It represents a young warrior gazing dreamily over the lands he has conquered, as if almost troubled for an instant by the realization of too superb a dream. In later years, Calandra dedicated himself to the glorification of the House of Savoy, whose history he illustrated in the frieze in the great hall of the new Parliament building in Rome. King Victor Emanuel III entrusted him with the erection of the Humbert I monument, which was to have stood among the pines of the Villa Borghese. Calandra's idea was an equestrian group in green bronze on a truncated pyramid of purple porphyry, with two bas reliefs in gray marble. It is greatly to be regretted that his death came so soon, and that he could not complete a masterpiece.

Francesco Paolo Michetti has carried out recently his promise, made in 1888, to paint his own portrait for the Uffizi Gallery in Florence. Those who have seen the presentment of the great Abruzzese painter, pronounce it admirable in execution and especially notable for a profound and subtle interpretation of character. Before going to the Uffizi, it will be shown in a coming exhibition, together with a series of the artist's designs, about sixty, recently acquired by the National Administration of Fine Arts and Antiquities at Rome.

Berenson's Gift to Bologna.

These notes would be incomplete, if they did not mention the magnificent gift, lately made to the art gallery of Bologna, by Mr. Bernard Berenson, of a copy of a part of the famous Crucifixion painted by Ercole Ferrarese, in the Cappella Garganelli in St. Peter's, Bologna. It was destroyed and, it was believed, no pictorial record existed.

The Government's decision to place the copy in the chapel in St. Peter's where the original once hung, renders the gift of the well-known English "expert" even more valuable to the people of Bologna. Being accustomed to seeing her masterpieces leave by thousands, it is a notable thing for Italy to see a copy of one return as the gift of a foreigner. G. D.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

ANTON HELLMANN, The Benedict, 80 Washington Sq., has opened a class in interior decoration covering the most modern ideas. Each student treated as an individual.

ALETHEA HILL PLATT—Classes in Drawing and Painting, Oils and Water Color; also Easel Room with Draped Model. Van Dyck Studios, 939 Eighth Avenue, New York.

WANTED TO BUY house with studio in country. Within 100 miles of Boston. Address P. L. T., American Art News.

Edward I. Farmer
5 West 56th St., New York

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—and—
Interiors



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tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

BUREAU OF APPRAISAL.
We are so frequently called upon to pass
upon the value of art works for collectors
and estates, for the purpose of insurance,
sale, or, more especially to determine
whether prior appraisals made to fix the
amount due under the inheritance or death
taxes are just and correct ones—and so
often find that such former appraisals have
been made by persons not qualified by ex-
perience or knowledge of art quality or
market values, with resultant deception and
often overpayments of taxes, etc.—that we
suggest to all collectors and executors the
advisability of consulting our Bureau of Ap-
praisal either in the first place or for re-
vision of other appraisals. This Bureau is
conducted by persons in every way qualified
by experience and study of art works for
many years, and especially of market val-
ues, both here and abroad; our appraisals
are made without regard to anything but
quality and values, and our charges are
moderate—our chief desire being to save
our patrons and the public from ignorant,
needless and costly appraisal expenditure.

THE NOVEMBER BURLINGTON.

The Metropolitan Museum furnishes
in a good reproduction of Botticelli's
"Last Communion of S. Jerome," the
frontispiece for the November number
of the Burlington Magazine. The text
is by Herbert P. Horne, and is the first
portion of a somewhat condensed ver-
sion, of his monograph, under a similar
caption, in the March, April and May
numbers of the Museum bulletin.
Campbell Dodgson then comments on
"Two New Drawings by Durer in the
British Museum." Martin S. Briggs
signs the first installment of an article
on "S. John's Chapel in the Church of
S. Roque, Lisbon."

In the continuation of his "Notes on
Pictures in the Royal Collections,"
Lionel Cust treats of the superb por-
trait by Velasquez in Buckingham Pal-
ace of Don Baltazar Carlos. Sir Mar-
tin Conway's second article on "The
Bamberg Treasury" is devoted to reli-
quaries. In reviewing E. A. Barber's
catalogs of the potteries at the N. Y.
Hispanic Society Museum, A. van de
Put says "The growing obligation to
look to American collections, not only
of paintings and porcelain, is made
clear in these catalogs." A. F. Ken-
drick has a second article on the "Tap-
estries at Eastnor." The Burlington
may be had of the American agent,
James B. Townsend, 15 E. 40 St.

WHAT IS A DEALER'S PROFIT?

The suit brought by a woman collec-
tor of Scranton, Pa., against a Brooklyn
art dealer, tried this week in Brooklyn,
and exclusively reported elsewhere in
our columns, brings to the front again
the old question of what is a legitimate
Dealer's profit? It transpired during
the trial, after which, unfortunately, the
Jury disagreed, that the dealer, who
was the plaintiff, while he did not admit
the defendant's claim of a too high
profit or overcharge, and disputed the
testimony of the defendant's "Experts"
as to the value of the works sold, ar-
gued that as he had not sold nor at-
tempted to sell to the defendant false
or spurious works, "he had a right to
his own profit."

The Judge ruled out the plaintiff's
contention that the case was simply
one of contract and admitted—it seems
to us—illogically, the admission of
"expert" testimony as to values.

In a general way it would seem that
the dealer is entitled to a profit, if not
based on false representation, to the
amount that he places as his selling fig-
ure, if the buyer is willing to pay that
sum.

The discovery of a rare, or even good
art work, knowledge of what it is, the
labor and time expended in securing it,
and lastly knowledge of what is the
best market or best customer for the
particular work found, it seems to us,
justifies whatever profit the dealer
chooses to demand, and can obtain.

The word extortion is often misused
in this connection and the line between
a legitimate, if large profit, the result of
all the factors above noted, for an au-
thentic art work, and the extortion,
through false pretences or wrongful in-
ducements, of the same large sum from
an innocent or ignorant buyer, should
not be and is not difficult for an honest
dealer to draw.

Who shall say that the art firm who
discovered a superior Cosway Minia-
ture in Whitechapel, London, a few
years ago, and secured it for \$50, to sell
it later on to a Philadelphia woman col-
lector for some \$5,000, did not conduct
an entirely legitimate transaction? They
had the knowledge and acumen
to know the miniature as a fine Cosway
—to have had also the luck to find and
purchase it for a song, and the Phila.
woman collector secured a miniature
which she could not have so procured
elsewhere.

The late Mr. Widener was much crit-
icised for his payment of a half million
for Rembrandt's "Mill," as were also
the dealers who sold it to him for that
enormous sum—but where else could
Mr. Widener have obtained this unique
canvas, and how many other collectors
would have been willing and able to
purchase it at the dealers' asking price
and profit?

So it would seem that the compara-
tively small case tried in Brooklyn this
week was of importance to the art trade
and collectors everywhere.

CORRESPONDENCE

Straight from Another Shoulder.

Editor American Art News:

Dear Sirs: "Straight from the Shoulder,"
who writes about "Those Exposition
Awards," in your issue of Nov. 6 appears to
make a great hit with himself. His re-
marks, however, concerning "the Guild of
Boston painters, rapidly becoming one of
the most political art corporations in the
country," fail to carry conviction to one
who is personally acquainted with practi-
cally all the members of this very innocuous
organization. It is really a harmless little
trust is this Guild—so harmless that it was
powerless, if indeed, it made any effort,
which is to be doubted, to prevent good
medals going to several Boston painters
who were "frozen out" at the time of its
organization.

As for the relatively large number of
awards, that come to artists, resident in this
part of New England, is it not possible
that there is a very simple explanation—
that better painting, all things considered,
is done in this city than in any other? This
suggestion is made by one who is not of the
"favorite pupils of a well-known master," to
whom "Straight-from-the-Shoulder" refers,
but who got his technical training—such as
he had, in the art schools of Washington and
New York. Neo-Bostonian.

Boston, Nov. 15, 1915.

Art Prizes Grab Game.

Editor AMERICAN ART NEWS:

Dear Sir: Your publication is certainly
a clearing house for news artistic. It is
unique and like a certain advertisement for
cocoa, it is both grateful and comforting to
the nerves.

Your latest acquisition to the ranks of the
letter writers "straight from the shoulder,"
is a "hummer" and a fine, direct fighter. He
has some feeling for his fellow men, artists
though they may be. What he says about
Boston in regard to the San Francisco
awards and the "grab game" is seconded by
all the painters in this tight little city, ex-
cept the ones who gave or received the
prizes.

Can't he be induced to tell more anent the
workings of the political side of modern art?
He seems to hold something in reserve that
the artists would like to know.

To succeed in art, especially as regards
attracting attention and medals, everyone
knows that a "pusher" or a "puller" is nec-
essary. Almost every well-known painter
has been pushed, hauled or shoved into his
present position. He, in turn, hauls and
pushes and shoves for those he is interested
in, or those who will directly or indirectly
help him.

Name the artist who has succeeded with-
out shove or push?

One Not Without Success.

Boston, Mass., Nov. 16, 1915.

ART NEWS VALUED.

Can't Do Without It.

Editor AMERICAN ART NEWS:

Dear Sir: Enclosed please find cheque for
next year's subscription. I couldn't do with-
out you.

Yours Very Truly,

Caroline Bean Blommers.

Smithtown Branch, Long Island.

Nov. 15, 1915.

Don't Like to Miss a Copy.

Editor AMERICAN ART NEWS:

Dear Sir: I enclose cheque for renewal of
my subscription to the AMERICAN ART NEWS.
I have enjoyed your journal for several
years and don't like to miss an issue. I like
to be well posted on all the art news.

Yours Truly,

Eliza V. Haigh.

Winsted, Conn., Nov. 14, 1915.

OBITUARY.

Count Edward M. Grunwaldt.

Count Edward M. Grunwaldt, a Russian
nobleman, who became known to Ameri-
can art lovers and the trade here, through
his handling of the Russian art exhibit at
the St. Louis Exposition of 1904, died in a
lodging house room, and in poverty, in this
city, on Wednesday last (aged 55).

Count Grunwaldt was a brother of the
noted Russian furrier of Paris, Paul Grun-
waldt, and once represented Russia at The
Hague.

Count Grunwaldt brought to St. Louis
over 500 pictures and art objects for the
St. Louis Fair, the charges having been
guaranteed by the Russian Government.
Owing to the Russo-Japanese war these
were never paid and the Count brought the
collection to New York after the Exposi-
tion's close, and opening a gallery on Fifth
Ave. near 27 St., attempted to sell it there,
at first at private sale, and afterwards
through various auctions. But the Ameri-
can public did not take kindly to modern
Russian art, and he was unsuccessful. The
pictures and objects were attached for debt
and, it is claimed, a N. Y. lawyer, Henry
Kowalsky, secured the works through a
bill of sale and the Count lost them. Re-
turning to Russia he was exonerated by
his government from any blame in the loss
of the works and tried to raise funds to
repurchase them, but in vain.

HENRY MOSLER MAY RECOVER.

Henry Mosler, the veteran American fig-
ure and genre painter, who fractured his
skull, through a fall when alighting from
a trolley car on Tuesday night, has a chance
of recovery, said his son, Dr. Fred'k H.
Mosler, as the ART NEWS goes to press.

Henry Mosler was born in New York in
1841 but was taken as a child to Cincin-
natti, where he spent his youth. He studied
art there under James H. Beard, and under
Mucke, Wagner and Kindler in Munich, and
Hebert in Paris. He won a number of
medals and honors in Europe and this

country, notably the Royal Munich Acad-
emy medal in 1874, the Gold Medal at the
Nice International Exhibition in 1884, the
prize of \$2,500 at the Prize Fund Exhi-
bition, New York in 1885, several Salon med-
als, the gold medal and diploma of honor
at the Atlanta Exposition of 1895, the
Clarke prize at the Academy of Design
in 1896, and a gold medal at the Charleston
Exposition of 1902. His "The Return" was
the first picture by an American artist pur-
chased by the French Government for the
Luxembourg. His "Wedding Feast in
Brittany" is in the Metropolitan Museum,
and other distinguished works from his
brush are in the Corcoran Gallery, Wash-
ington, the Cincinnati and Toledo Mu-
seums and the Pa. Academy, Phila.

A few years ago Mr. Mosler created a
sensation in art circles by resigning his
membership in the Academy of Design.

The artist is the last of the few strong
American figure and genre painters who
fostered and kept alive here the teachings
and traditions of the modern German Mun-
ich and Dusseldorf masters.

SOMEWHAT SENTIMENTAL!

"More light," Goethe's last words.
"What kind of light? Sunlight, moon-
light, candlelight. Perhaps world-light.
But why not the brightest yet softest
light of all—the light that lies in wom-
an's eyes?"

"Goethe knew it well. The many roman-
tic episodes in his career testify to that.
The eyes of many women beamed upon
him—the mild light of the blonde, the
lightning flashes of the brunette. Most
great men bask in the light that lies in
woman's eyes. Only the painter must re-
gard it objectively in order that he may
interpret it in its infinite beauty and variety.
And this is especially true of the portrait
painter.

"By 'more light' Goethe might have
meant 'the light that lies in woman's eyes,'
but, of course, he didn't; while by 'more
light' the portrait painter means merely
a readjustment of the hangings at his win-
dow. To him the light that lies in woman's
eyes is something to be expressed in terms
of paint; something to be gathered up from
his palette on the end of his brush and by
a delicate turn of his wrist transferred to
canvas.

"Thus it has been interpreted by Mr.
August Benziger, who is showing several
portraits in his studio; portraits in which
one views the light that lies in woman's
eyes and portraits that limn the meditative
features of men of mark. Mr. Benziger is
happy in his sitters and they in him"—Gus-
tave Kobbé in N. Y. Sunday Herald.

A GREAT JORDAENS.

The important example of Jordaens "The
Triumph of Religion," reproduced in this
issue is owned by Dr. Geo. B. Reuling of
Baltimore and comes from the collection
of Privy Councillor David van Albegg of
Darmstadt. It is said to have been pre-
sented to him by King Johann of Saxony
for valuable services, involving great finan-
cial sacrifices, during the Napoleonic in-
vasion of that country. This work was
considered by Prof. Cornelius of the Stadel
Institute at Frankfurt one of the most
dignified and harmonious compositions of
the master and actually superior to Ru-
bens.

Sir Walter Armstrong, the distinguished
British art authority and director of the
Royal Dublin Gallery, writing to Dr. Reul-
ing, said "your painting is entirely by the
hand of Jacques Jordaens and is actually
an improvement on our presentation of the
same subject in the Dublin Gallery, in as
much as the figures are more favorably
posed, and the background is let up by a
full sun of glory, while in our picture the
background is opaque. Yours may be the
first conception of the work or it may be
an improved repetition of the subject.

"Several of the principal authorities
here" considered it the most important
work of Jordaens they had seen in the
U. S. Any further details regarding the
picture may be obtained at the AMERICAN
ART NEWS offices.

The painting represents the "Victory of
the New Testament over the Old." Christ,
the infant on the globe, offers his heart for
the love of Humanity. The kneeling figure
at the right represents Pope Gregory IX,
with his Cardinal. Above him stands the
youthful figure of St. Sebastian and next
him St. Catharine with the wheel, and St.
Barbara, with the lily.

The centre is occupied by the conven-
tional Lion of St. Jerome standing in the
midst of the glory of the Sun. This Sir
William Armstrong of the Dublin Gallery,
considers a great improvement over the
picture of the same subject owned by the
Gallery.

In front of the Lion kneels the figure of
the old and decrepit St. Gerome, and next
him, to the left, the figure of Bishop Am-
brose. Above are Sts. Peter and Paul sur-
rounded by cherubs.



THE TRIUMPH OF RELIGION

Jacob Jordaens

In collection Dr. George B. Reuling, Baltimore, Md.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Galleries, 284 Madison Ave.—Part VIII of the Joline Collection of Autographs. A Collection of Miscellaneous Books. The Collection of Egyptian Antiquities formed by Robert de Rustafjaell Bey.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, Nov. 20-Dec. 24.

Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite, to Nov. 20.—Stephen Hawes' Scenes in Fiji, Polynesia and the Bahamas, Nov. 24-Dec. 15.

Colony Club, 122 Madison Ave.—Dr. C. N. B. Camac's collection British War Posters.

Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.

Bonaventure Galleries, 601 Fifth Ave.—XV, XVI, XVII and XVIII Century Fans, Nov. 27-Dec. 11.

Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.

Brooklyn Museum—Black and Whites, Millet, Legros and Fantin Latour, to Nov. 30.

City Club, 55 W. 44 St.—Landscapes by H. L. Hildebrandt, to Nov. 27.

Daniel Gallery, 2 W. 47 St.—Works by Man Ray, to Nov. 24.—Works by William and Margaret Zorach, Nov. 24-Dec. 7.

Dora Brophy & Co., Inc., 139 E. 36 St.—Pictures by Agnes Pelton to Dec. 18.

Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.

233 Fifth Ave., Behazel Institute Exhibition, to Nov. 24.

Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, to Nov. 28.

Folsom Galleries, 396 Fifth Ave.—American Pictures.

Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, to Nov. 29.

Goupil & Co. Galleries, 58 W. 45 St.—Oils by Emily Palmer Cape, to Nov. 27.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 E. 32 St.—Books and Prints Relating to Pirates and Highwaymen, to Nov. 20.

Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.

Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Bauer, to Nov. 20.—Etchings and Dry Points by Childe Hassam, Nov. 23-Dec. 20.

Knoedler Galleries, 556 Fifth Ave.—Works of XVIII Century English Artists and Portraits by Albert E. Sterner, to Nov. 27.

Works of Artist Engravers of the XVIII Century, Nov. 29-Dec. 11.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Thalia Millett, to Nov. 27.

MacDowell Club, 58 W. 55 St.—Works by a group of artists headed by Henri and Bellows, to Nov. 27.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Pictures of the Pan-Pacific Exposition by Maurice Braun, to Nov. 30.

Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.

Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 27.—Works by Childe Hassam, Nov. 27-Dec. 11.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Books of the Year, to Dec. 3.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

171 Madison Ave.—N. Y. Pencil Drawings by Louis H. Ruyl and Pictures of

Children by Beatrice B. Ruyl, Nov. 20-27.

Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.

Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner to Dec. 8.—Sculpture and Drawings by Elie Nadelman of Paris follow.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by H. B. Lachman to Nov. 22.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.

University Settlement, 184 Eldridge St.—Peoples Art Guild Exhibition from Nov. 21.

Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

16 W. 56 St.—Annual Exhibition of Faience from Durant Kilns, to Nov. 30.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Dr. Pleasant Hunter Pottery, Ceramics and Glassware, ends Nov. 20.—William Nelson Library, Nov. 22 and 23.—Alfred Lewis Library, afts. and ev'gs, Dec. 1 and 2.

Antique and Modern Furniture, etc., Dec. 2-4. Eugene and Thos. H. Kelly Pictures, etc., afternoon and evening, Dec. 3.

Crowley Pottery, etc., Dec. 6.

Salvador De Mendonca Art Objects and Relics, Dec. 11.

C. E. Locke, Porcelains, Bronzes, etc., Dec. 14-17.

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part VIII of the Joline Collection of Autographs, three afternoon sessions beginning November 22.—Collection of Egyptian Antiquities formed by Robert de Rustafjaell Bey, now on exhibition to the sale on the afternoons and evenings of Monday, Tuesday and Wednesday, November 29 and 30 and December 1.—Rare Books on the afternoon and evening of Dec. 2.

Silo's Fifth Ave. Galleries.—Chinese Porcelains and Coins, on view to sale afts., Nov. 26 and 27.

EXHIBITIONS NOW ON

WORKS BY J. W. ALEXANDER.

The graceful women's figures painted by the late J. W. Alexander, are vigorously brushed, and live in a land of half light, or gray filtered sunlight. They are very human, very decorative, and were caught in all sorts of unconventional, but natural poses. A number of the figures, with a few windswept landscapes, a marine and three male portraits, form a memorial exhibition open to Dec. 15, at the Arden Gallery, 599 Fifth Ave., over which Mrs. John W. Alexander and Miss Averell preside.

The men's portraits are the tour de force which presents Joseph Jefferson as Bob Acres; the self picture, in which the sparkling living figure is dwarfed by the lay figure, arranged as an angel apparently, and a sober, close knit presentation of "Old Cole," a well-known figure in art circles, a quarter of a century ago.

"Memories," will be recalled as a two woman composition, which strikes a sober, yet vibrant, note and the sweep of lines in the portrait of Mrs. Alexander "On a Balcony" is most attractive. The panels, called "Studies in Tone," which are of young

women, are works of especial charm to painters. The canvas called "The Cat," towards which a young woman bends, almost to the floor, has something witchlike and uncanny about it.

In other works, "Peonies," "A Flower," "The Guitar," "The Glass Bowl," "The Green Bow," "The Green Gown," "A Rose," "The Mirror" and "The Bronze Bowl" are examples of the savoir peindre, or rather savoir composer, which makes a combination of a genre and a portrait a vehicle for the picturing of a most bewitching, if rather robust, femininity.

A strong characterization, with suitable suggestion in the shimmering light, is furnished in "A Gossip." Again is the literary faculty dominant in "The Tenth Muse," "In the Orchard" and "Aurelia." The breezy landscapes at Cornish, N. H., break with good effect, the line composed of a couple of still lifes and a sparkling array of figures, life size in nearly all cases. The general impression made by the display on the walls of the spacious gallery is that of brilliant, bravoure artistry, of refinement in choice of subject and accessories and a well developed literary equipment. The work is individual and will live. No one could mistake an Alexander for the work of any other man.

A. v. C.

Primitives at Martin Hofer's.

Mr. Martin Hofer, whose London galleries are at 47 Duke St., Piccadilly, has opened a spacious New York establishment at 668 Fifth Ave. His introductory show is a highly interesting group of 16 pictures by painters, known and unknown, usually called "primitives." With these are shown a few drawings by Lucas van Leyden, Cranach, Durer and Schongauer. A head of an old man in the style of Leonardo comes from the collections of Sir Joshua Reynolds and Richardson. A well gotten up catalog has several illustrations.

Notable among the pictures is an attractive "Virgin and Child," said to be from the workshop of Roger van der Weyden, if not by himself. A remarkably fine tryptich, with very graceful and distinguished figures, is of the Bruges School. In the center is a Virgin and Child with Angels, on the left St. Catherine and on the right, St. Agnes with her lamb. By Patinir there is a most interesting "Hermit in a Landscape," and similar detail in landscape is found in Hugo van der Goes "Crucifixion." In the original frame is a quaint "Madonna and Child," by the Master of the Death of the Virgin. By the Spaniard, Juan de Burgos, there are the two volets or doors of an "Annunciation." This comes from the collection of Sir Charles Robinson, is signed and appeared at the Spanish Exhibition at the Grafton Galleries in London in 1913-14.

Others represented are the Master of Frankfurt, Bouts, the Master of the St. Ursula Legend, Van Orley and Joost Van Cleef.

An Exhibition of Mosaics.

By special invitation, Messrs. J. & R. Lamb of the Lamb Studios have been requested to make an exhibit in connection with the Diocesan Convention, now being held in the old Synod Hall of the Cathedral of St. John the Divine. They have selected from their many lines of work, to give special emphasis to their more recent execution in mosaic, the great panel (the color painting) recently completed for the "Tingue Memorial" in mosaic, the "Washing of the Feet of the Disciples," in which the figures are life-size, and the interior of

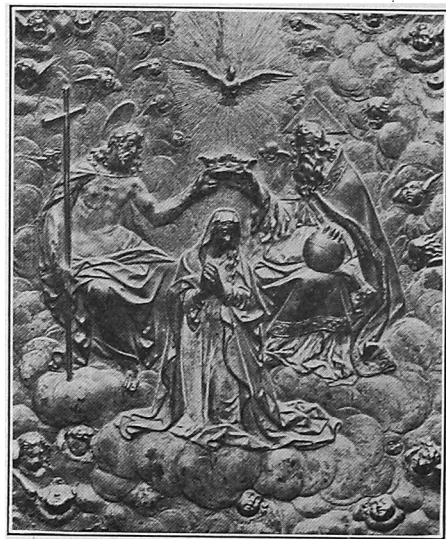
the "upper chamber" is shown, with the Apostles, and our Lord kneeling in the foreground at the feet of St. Peter.

Supplementing this, designs are shown of the interior of the Memorial Chapel at Omaha, Neb., wherein the entire interior of the building, designed by Charles R. Lamb, was executed in marble, with mosaic enrichment, and stained glass for the window openings, the inscriptions on the frieze being carried out in pure gold.

Examples of actual mosaic are also shown, to indicate the beauty of the material, and the method of execution. A portion of the "Rev. Thomas K. Conrad Memorial" erected in St. Mary's Church, Wayne, Pa., has been selected for this purpose.

Antiques at Pares.

Mr. Emil Pares, of 11 Place du Palais Bourbon, and formerly also of Madrid, has opened a New York house, of which he is personally in charge, at 20 E. 55 St. His sale last season at the American Art Galleries will be recalled. A number of the most notable objects in the J. Pierpont Morgan, Archer M. Huntington and Henry C. Frick collections were originally acquired by him in Spain or elsewhere.



CORONATION OF THE VIRGIN
Attributed to Cellini
At the Pares Gallery.

Prominent in the rich gathering of pictures and antiques, which he offers for his opening display, is a remarkable bronze plaque, a veritable museum piece attributed to Benvenuto Cellini, reproduced on this page. The subject is "The Coronation of the Virgin" and the group of Father, Son and Holy Ghost, with the Holy Mother in the center, all framed in clouds studded with cherubim, is certainly the work of a master of the first rank. It is notable for its composition, the beauty of its types, the handling of the draperies, the modelling and the ciselure.

A bronze warrior of the XII-XIII Century is attributed to the Long family, and there are many sculptures and other pieces in terra cotta and porcelain.

A notable painted tryptich is of the Flemish school of the end of the XV Century. There is also a Virgin by Isenbrandt, of the Flemish school. By Goya is a little out-of-door study portrait of the Duke of Ossuna. Tapestries and embroideries, together with antique furniture, form a suitable background.

Chinoiserie at Sparks'.

The well known firm of "John Sparks" of London, "experts" in Chinese works of art, have opened a showroom in the Ehrich Building, 707 Fifth Avenue. There are on view some very fine examples of porcelain of the 'Sung, Ming and Kangshi periods. A rare pair of early Kangshi consists of figures of boys in black boots. There is a fine pair of green ground Kylins and an exquisite powder blue bottle from the famous Huth collection. There are also carvings in jade, lapis lazuli, agate, etc., ivory carvings, carved red lacquer, etc.

Mr. Peter Sparks and Mr. F. Abbott say that it is now almost impossible to find fine pieces in China, and that the prices are bound to increase in the future.

Antiques at Gothic Gallery.

The war has had the effect of sending to America many rare objects of art. Recently the Gothic Gallery, in the Anderson Building, 15 E. 40th St., has acquired a small collection of statues of the period most admired by amateurs. The most important object of the collection is a XII Century statue representing the Madonna and Child. The entire piece was originally covered with sheet gold and precious stones, the tiny tacks and particles of the gold still remain.

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Art at the MacDowell Club.

George Bellows, whose work needs no introduction, shows portraits of three fellow artists—Paul Manship, Leon Kron, and Harry Berlin at the MacDowell Club group display now on. Robert Henri's splendid nudes are unusually sensitive in conception and his powerful characterization of a little gypsy girl is especially notable.

There are characteristic works from Randall Davey's able brush and in a delightful still life, Leon Kroll, combining peonies, Japanese Iris, fruit and vegetables has produced a virile decorative composition and a gorgeous riot of hues, with none of his usual vulgarity of line or color. His two other canvases, "Hill and Sea" and "Sea and Landscape" show strength and facility.

John Sloan's canvases are as entertaining as the title of one—"Pig Pen By the Sea." Edward Hopper has individuality and poetry in his work. Thalia Millett's pictures possess charm and Gus Mager's blossoming trees have much of springtime in them.

Immigrant in America Competition.

At Mrs. Whitney's studio, 8 W. 8 St., paintings, sculptures and drawings which comprise the entries made in competition for prizes totalling \$1,100 offered by Mrs. Harry Payne Whitney, through The Immigrant in America Review, for the best artistic interpretation of the meaning of America to the Immigrant and of the Immigrant to America—are attracting attention.

Benjamino Bugano, the winner of the first prize—for sculpture—\$500, has produced a group, reminiscent of XV Century Gothic sculptures. It seems to portray simply the suffering of the Immigrant without expressing the ideal toward which he looks, the types, well modeled, and good in character, though massed have distinction in the silhouette. The winner of the second prize of \$250, a painting by Mary Boyne, although a little hard to comprehend pictorially, represents in its symbolic sense, the mixture of all races which goes on endlessly.

A piece of sculpture by F. G. Applegate which took the third prize of \$100, represents the Immigrant, with all his power and rugged strength, led by an ideal which appears to be symbolical of freedom.

The fourth prize of \$150 went to E. J. Walters, a prize of \$100 to C. Hailey and the same for a poster to Christine Chambers. A characteristic canvas by Hugo Ballin and a strong sculpturesque group by Chester Beach, in which the clay is treated in his usual enveloped manner are among the most noteworthy of the 96 exhibits.

H. C. R.

Bezalel Exhibition.

An exhibition of Jewish Arts, worked in the Bezalel School of Handicrafts of Jerusalem, is on at 233 Fifth Ave. The school was originated by Prof. Boris Schatz, and started with six students, on a by street of Jerusalem, eight years ago—they had five hundred pupils, between the age of seven and seventy, before the war which caused them considerable suffering. The idea of the school is not to imitate other models but to utilize the flora and fauna of their native land.

Woodland Scenes by Mrs. Cape.

Mrs. Emily Palmer Cape, who writes good poetry in addition to painting landscapes, is showing to Nov. 27 at the Goupil Galleries, 58 W. 45 St., a group of 32 oils, chiefly wood edges or interiors. Her master, Carroll Beckwith, writes a complimentary letter, printed as a foreword to the catalog. His praise is largely justified, although her technique is somewhat unformed and her treatment recalls that of those painters, often strong men, who are often slightly referred to as the "Hudson River School." There is every now and then a suggestion of Durand and Casilear in her work.

Mrs. Cape has a vigorous touch. In composition she shows ability and she has a good sense of color. Her subjects are taken chiefly at Stamford, Conn., and vicinity and on Long Island. Capital is "Staten Island in the Distance"—an artistic impression, with a sunset sky, in the centre of which is one fleck of crimson. Another sunset is reflected in "The Pool," and still another in "At Stamford." Quite unusual is the study of "Wind Clouds," with its group of slender swaying trees.

Other notable examples are "Woods, Noank, Conn.," "The Birches" the "Stream at Borgland," "A Glimpse on L. I.," "A Quiet Spot," "Old Age and Youth," "The Stormy Path" and "The Distant Church."

Paintscapes by Bluemner.

The Photo-Secession Gallery, 291 Fifth Ave., is showing to Dec. 3, a small group of landscapes, by Oscar Bluemner, based on N. J. scenery. They might just as well have painted from a child's top scenery but as well drawn, luridly but well colored and somewhat effective.

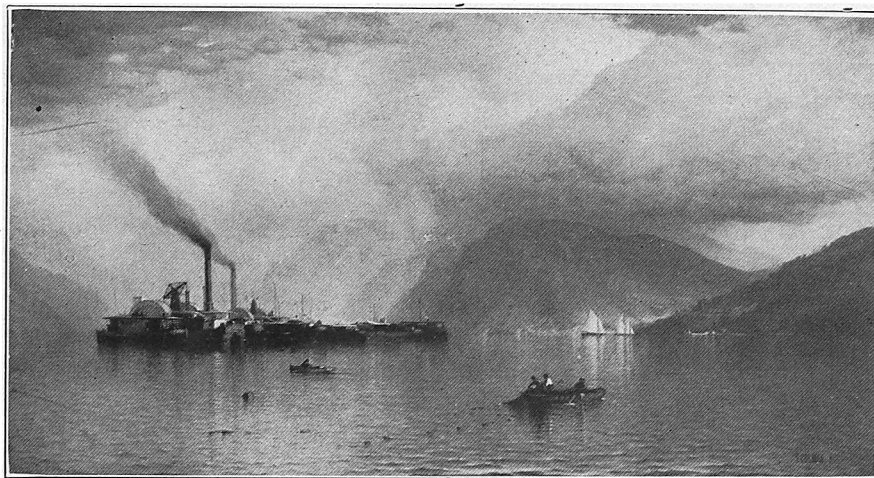
At the Arlington Gallery.

Some remarkable canvases by Americans, of importance in studying the development of the native school of out of door painters now on view at the Arlington Galleries, 274 Madison Ave., include George Inness's "Nook Near Our Village" that extraordinary classical landscape in which the youth of 24 declared his veneration for Claude Lorraine; and Samuel Colman's fine large marine, "Storm King," representing in singularly veracious style, one of the natural wonders of the Hudson River. The Inness is dated 1849 and the Colman 1866. An early Gari Melchers, somewhat suggestive in subject and in color of Whistler's odd "Breton Coast" picture, bears the date of 1885.

Several interesting special shows are now in prospect for the season here, the first of which, an exhibition of upwards of 200 works by members of the Association of Woman Painters and Sculptors, is to be held Nov. 20-Dec. 24.

Early English Pictures at Knoedler's.

Three new exhibitions are on at Knoedler's, one of XVIII Century, English art, including two delightful little Gainsborough landscapes, painted in the vicinity of Bath. Daniel Gardner's portrait of his wife and children and charmingly characteristic canvases by Lawrence, Richardson, Davis, Tilley, Kettle and many others. Another is of Rembrandt etchings and contemporaries and Whistler, Zorn, D. Y. Cameron, etc.



"STORM KING" ON HUDSON
Samuel Colman

At the Arlington Galleries.

Portraits in pastel by Albert Sterner, shown in another gallery, include "Master Olive May"—an appealing characterization of childhood with an effective color scheme of blue, brown and green, a striking portrait of Mr. Paul Claffin, two of Mrs. Sterner, a portrait of a model—with gorgeous red hair and sensitive hands—simply gowned in wide striped black and white satin, and a portrait of Miss Elsie de Wolfe.

Jewelry at Little Gallery.

An exhibition of jewelry of unusual interest is being held at the Little Gallery, 15 E. 40 St. A number of the best American workers who have obtained fine effects in mounting precious and semi-precious stones in gold, silver and platinum are represented.

Josephine Hartwell Shaw, of Boston, has been especially successful in her combinations of white gold, moonstones and sapphires, etc. Margaret Rogers of Boston, also has some remarkably fine pieces. Imogene Hawthorne Deming shows a beautiful pin in which silver and Japanese coral are combined. A beautiful collar of silver and topaz is by Miss Helen Keeling Mills. Others represented are Eleanor Deming, Jesse Ames Dunbar, and Mrs. John De McCarty.

Miss Tuthill's Decorative Panels.

At the Catherine Lorillard and Wolfe Club, 802 Broadway, three decorative panels bearing on social reform are shown. They are the work of Mary Tuthill, good in decorative quality and color. The first is symbolical of unfortunates appealing to state for aid—Self-supporting Youth Seated. The second Obsolete and Modern Ways of Punishing Criminals, and the third tributes of higher education to state—Emancipated Woman Seated. The panels were painted for the private office of Hon. Harry V. Osborne of the New Jersey Court of Common Pleas and will be placed in January.

Books of the Year.

The annual exhibition, "Books of the Year" now on in the National Arts Club gallery, 119 E. 19 St., is unusually interesting. The originals of many of the best illustrations for the new books are hung on the walls.

Among Scribner's exhibits, is H. G. Dwight's book on varied phases of life in Constantinople, containing unusual photographs of Turkish subjects. This house shows much new fiction and also books for children.

The Methodist Book Concern, Mitchell Kennedy, Geo. H. Doran & Co., Henry B. Holt Co., B. W. Huebsch and numerous other publishers are represented.

Among new work, the MacMillan Co. offers is that of the more popular of the modern poets and several recent books by Jack London. Frederick A. Stokes & Co. have a comprehensive showing of fiction, art and travel and of books for youngsters, over which there hangs a large oil portrait of Edna Ferber—of Emma McChesney fame—by Clara Ewald.

Pictures by Maurice Braun.

A group of oils by Maurice Braun, Director of the San Diego Academy of Art, is at the Milch Gallery, 939 Mad. Ave. to Nov. 30.

Glowing in color, broadly treated and with an entertaining pictorial quality, they make an attractive showing. A joyous array of brilliant flowers in the sunlight is called "The Canna Bed," and in his landscapes, the painter has grasped all the decorative possibilities of Eucalyptus trees, under California skies. There are sixteen sketches, and eleven larger canvases, including numerous interesting views of the Panama-California Exposition.

Pictures by a Mexican Priest.

Eleven religious paintings by Father Gonzalo Carasco, one of the exiled Jesuit priests of Mexico, are on exhibition at 65 East 83 St. Among the most notable are an inspiring conception of Christ, which has been sold and a large composition which illustrates a passage in the Viscount De Chateaubriand's "The Genius of Christianity," showing how in 1715 missionaries converted the savages in Paraguay. An idealistic conception of Mother Seton has charm and there is an atmosphere of sincerity in all the work which will be sold for the benefit of fellow priests who are in need.

Thalia Millett's Landscapes.

In one of the Macbeth Galleries at 450 Fifth Ave., are displayed a score of landscapes and flower pieces by Thalia Millett, which show promise and in several cases are fine in color. Examples of this are "Sunset" and "Early Evening." Some yachts are quite effectively pictured off "Glen Cove" and an apple orchard furnished another good subject. "The Road to Biddeford" is artistically handled. Other titles are "Center Island," "Biddeford Pool," "Fog," "Cornfield," "Chicken Coops" and Hudson River, Irvington.

Flower Pieces by Mrs. Fittler.

Mrs. W. C. Fittler (Claude Raguet Hirst) has on view at the Broadway gallery of Braus, (Inc.) 29 oils and 7 watercolors representing flowers, fruits, and still life. Some of the oils especially have a fine color quality, and all the pieces are well composed and "finished" to a degree. Many of the titles are attractive, as "Catherine Mermet Roses," "Daffodils and Violets," "Tacqueminot Roses," "Cornelia Cook and Marshal Niel Roses," "Bouvardia," and "Bonselene Roses." The "Don Quixote" still life, showing a rare edition of the Cervantes classic is enlivened by a beautifully painted green vase. With few exceptions these pictures have distinction. They belong to no "school" or period as regards technique, and make their appeal chiefly through excellent, though subjective, craftsmanship.

THE PORTRAIT SHOW.

(By the Second Viewer.)

It is not the highest sort of tribute to the quality of the present show of the National Association of Portrait Painters to say that such a Sargent canvas as the Calvin Brice dominates the exhibition—a portrait which concedes to all the others the advantages that charm of color may exert, and yet wins out by sheer soundness of craftsmanship and large veraciousness in observation of character. As it is the obvious aim of these portraitists to represent the real aspect of certain definite human beings, their performances are to be judged accordingly, no allowances being made for the possible possession, or lack of "free" imaginative or proclivities toward the fantastic. On these grounds one invited exhibitor, John Sloan, must be ruled out of consideration, as his post-Gauguin arrangement is distinctly out of the scheme. With hardly any other exception, the works seem to aspire to please the dear old-fashioned lady who said—"I don't care how much art there is in a portrait, if it ain't a likeness, I don't want it."

Monstrously monochromatic as Sargent's Senator Brice is, it looks like a real man, and like a particular man, a substantial presence of flesh and bone, even though its leathery tone suggests the absence of blood. How flat Henri's "Emma Goldman" looks beside it. True enough, the flatness has more or less decorative value, but how much of the sitter's personality has been sacrificed to this effect? George Luks is decorative too, in his full-length "Fons," yet the portraiture, the personal human element, is brilliantly maintained. The sitter's personality is strongly felt, too, in Chase's beautiful "Portrait of Mrs. Clark," in Robert Vonnoh's "Mrs. Vonnoh," in Eugene Speicher's charming little "Miss Paula Murray," and in William Cotton's "Portrait of the Artist's Mother." One notes with regret how certain tonal and structural incongruities mar the otherwise effective portrait of "Master Roland," by Chase; how coarseness and perfunctoriness injure Henry Salem Hubbell's "Whitford Kane as 'Mrs. Farrell,'" (in Bernard Shaw's "Press Cuttings"); and how coloristic affectation continues to haunt George Bellows in his man's portrait and in the group, "Mabel, Anne and Jean," "Mr. Bellows" flair for novelty, having in this last instance produced a crimson negress. But one is recompensed—somewhat—by the tonal subtleties and the quietude of Alden Weir's "Col. C. E. S. Wood," the happy bits of color in Hubbell's "The Baby"; the sweeping lines and pleasant grays of the late John Alexander's full-length "Lady and Dog"; the joyous summer spirit of Frank Benson's "Daughter Elizabeth"; the sincerity of William Cotton's "Mother"; the solved problem of Dewitt Lockman's full-length "Pandora"; the stained-glass gaiety of color in Henri's "Flower Boy," and the innocence of George Luks's "Lore."

Cecilia Beaux is not more thrillingly masterful in her portrait of a lady standing against a blue sky than she is in the full-length girl in white recently acquired by the Metropolitan; Louis Betts misses in his portrait of Hamlin Garland, the intrenched fire of the well-known author; Lydia Field Emmet, famed for pretty representations of children is not unconventionally vital in her "Patricia" (a fine doll figure); while neither John Johansen nor Ellen Emmett Rand rise to heights of isolated supremacy in a "Portrait Group" and "The Misses Scovill," respectively. Irving Wiles, Richard Millar, S. Montgomery Roosevelt, Leopold Seyffert, W. T. Smalley, Helen Turner, Douglas Volk, O. Dennett Grover, Antonio De la Gandara, Adolph Borie, E. Stetson Crawford, Brunetta Herman Crawford, H. Gardiner Cushing and Victor Hecht would each and all, no doubt, not desire to be mentioned in the same sentence, nor would they be, if space permitted. Now a word or two about the "National" assumption of this association. Cut the membership in half, and prune still further, and the term national might mean something. Then think of these additions—Eakins, Duveneck, Brandegee, Wm. Funk, Jongers, Philip Hale, Hildebrandt, Kendall, Beckwith (modernists, attend!), Martha Walter, Hilda Belcher, Goldbeck, G. de F. Brush and Abbot Thayer.

The word national is a big word. It should not be used in vain.

James Britton.

Pottery at Durant Kilns.

An autumn exhibition of faience from the Durant Kilns is on at 16 W. 56 St. Since time immemorial, pottery, expressing as it does, the creative instinct of man and bearing the very imprint of the potter's hand, has been surrounded by an atmosphere of intense human interest and lovers of individual table decorations will find this showing of beautiful forms—jade green, Persian blue, amethyst, turquoise and Chinese yellow—most enticing.

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To be sold at Auction, absolutely without re-
serve, on the afternoons on Friday & Saturday,
Nov. 26 & 27, at 2:30 o'clock.
Catalogue on Request.

Bas Relief of Whitney Children.

Mr. and Mrs. Harry Payne Whitney will have as an overmantel decoration at their home, 871 Fifth Avenue, a bas relief cast from solid tin, said to be the largest work of art of that material ever made in this country and which has the portraits of their children, Cornelius Vanderbilt Whitney and Flora Whitney. The original work was modeled in 1907 by James Earle Fraser. The relief is six feet long and five feet high, and weighs more than 900 pounds. The material is so treated as to have the appearance of old silver. The boy and girl are shown mounted on ponies.

English Art at Rochester.

Preparations are now being completed at the Memorial Art Gallery in Rochester for an important exhibition of British work which is now on its way to America. The collection, assembled in England by Harrington Mann, is composed of about forty paintings by the younger British artists, the list including such names as Orpen, Strang, Grieffenhagen, W. W. Russell, Festus Kelly, D. Y. Cameron, Harrington Mann and Sims.

The collection brought over under the auspices of The Memorial Gallery, and will be shown also in Detroit, Toledo, Cincinnati, and Pittsburgh.

ANOTHER DEALERS GALLERY.

Mr. Frederick A. Lawlor, dealer in paintings, antiques and objects of art, has leased, the northwest corner of Madison Av., and 41 St., the former Charles H. Senff residence, which he will convert into an art gallery. The lease is for a term of years.

After two months service as an officer Martin Brandenburg, the well known Berlin painter, was wounded severely at the east front.

GOUPIL GALLERIES

58 WEST 45th STREET

*Exhibitions of Paintings
by Mrs. Emily Palmer Cape
November Fifteenth to Twenty-Seventh*

ANNUAL ART INSTITUTE SHOW.

Chicago, Nov. 17, 1915.

The Art Institute's twenty-eighth annual exhibition of American oils and sculptures opened with the usual reception Tuesday evening last. Last year the customary European exhibits were sadly missed, and this is repeated this year. But the display is a good one just the same, although lacking an international character.

The Prize Awards.

The Potter Palmer Prize, carrying \$1,000 and a gold medal, was awarded to J. Alden Weir's "Palm-leaf Fan," a portrait with a charming environment. The Norman Wait Harris prize of \$500 and a silver medal went to Joseph T. Pearson, Jr., of Phila., for his landscape, "In the Gloaming." The second Harris prize of \$300 and a bronze medal were captured by George Bellows with his portrait, "Anne." The Martin B. Cahn prize, of \$100, was given W. Victor Higgins for his "Oka and Qalmacho"—one of the results of the artist's Summer jaunts in Texas, Arizona, Mexico and New Mexico.

The exhibition includes 365 oils and 46 sculptures. In the sculpture group, which is unusually large are several highly ambitious modelings. Chester Beach's "Unveiling of Dawn" was given an honorable mention. A few of the painters represented are F. W. Benson, Gifford Beal, F. C. Bartlett, Hugo Ballin, Cecilia Beaux, Pauline Palmer, Karl Anderson, A. E. Albright, John W. Beatty, L. F. Berneker, Harriet Blackstone, C. F. Browne, Louis Betts, Max Bohm, Matilda Brownell, George DeF. Brush, Marian Bullard, Edgar S. Cameron, E. B. Butler, Mary Cassatt, C. C. Cooper, Ralph Clarkson, Virginia K. Clark, Ettore Caser, E. I. Couse, A. B. Davies, Paul Dougherty, C. P. Gruppe, Childe Hassam, Robert Henri, Wilson Irvine, H. S. Hubbard, Alfred Jansson, Marie Lokke, Jane Peterson, Lawrence Mazzanovich, Lawton Parker, Edgar Payne, Frank Peyraud, Marion Powers, Alice Schille, John F. Stacey, Gardner Synons and Douglas Volk. A few of the sculptors represented are Caroline P. Ball, Sidney Bedore, Edith W. Barry, Maximilian Hoffman, Bela L. Pratt, Emil R. Zettler, Mary Washburn, Nancy C. McCormack and Lucy C. Richards. H. Effa Webster.

CHICAGO.

The exhibition of Arts and Crafts at the Artists' Guild Shop is now on. The \$100 Fine Arts Building prize was given to four exceptional exhibitors, Margaret Rogers of Boston, for jewelry; George H. Trautman, for copper; Dorothy Heuermann, for weaving; Robert J. Jarvie, for silver, all of Chicago. Each received \$25. Honorable mention was given to Matilda Middleton, Chicago, for painting on ceramics, and to F. E. Walrath, of Rochester, for pottery.

Joseph Pennell and the Chicago Society of Etchers held a reception for the lovers of lithographs and etchings in the Art Institute's print rooms on the afternoon of November 16, during the reception held for the opening of the American Painting and Sculptures exhibition. Pennell's series of "Wonders of Work" are on show for the first time.

The Atlan Ceramic Art Club's annual show was also a feature of the Institute's big opening November 16. The loan collection of antique English and Colonial silver, assembled by Mrs. Blair, occupied a prominent place in the gallery.

More than a score of portraits by Gordon Stevenson are on view in the Thurber galleries. Stevenson has risen to a climax of popularity during the year. With the collection are portraits of Arthur J. Eddy, Carolyn Walker, Dr. Albrecht Montgelas, Elsie Ferguson, Miss Harmon Bailey, Theodore J. Keene and Alice Bothwell.

The Palette and Chisel Club is giving an exhibition of paintings by Gordon Ertz. Charles E. Boutwood has returned from Europe. Boutwood has been on the faculty of the Art Institute for some time. He announces that he means to devote himself to independent painting in the near future.

A collection of water-colors by Mrs. Newton H. Carpenter are on show in a gallery of the Art Institute.

H. Effa Webster.

MINNEAPOLIS.

As a permanent memorial to the late Mrs. Thomas Lowry, her heirs have presented to the Museum, from the estate three old Tapestries, two XVI and XVII century Flemish and one mid XVIII French, and examples of Jean Aubert, Diaz, Schreyer, Gabriel Max, and an attributed Murillo.

The Museum has purchased a superior example of Gilbert Stuart, a portrait of a woman, and an example of Tiepolo.

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PHILADELPHIA.

Five different picture shows are now open in this city.

There was an interesting gathering of the artistic fraternity at the "Artists' Evening" at the Water Color and Miniature Exhibition at the Academy Nov. 13. A special reception has been arranged, suggested by the Bakst showing of costume designs and stage settings, to which organizations that might be interested, are to be bidden. A group of watercolors at the Academy Show, overlooked in the first review, by Charles Livingston Bull, are fine examples of the art of the animal painter, in the rendering of the anatomy and coloring of jaguars and leopards in full pursuit of their prey and also a note, rather unusual, in the miniature collection, in the way of two exquisite little "medallion portraits" executed in colored wax by Ethel Frances Mundy, much in the manner of the famous examples of this art in the Wallace Collection in London.

The Sketch Club opened its remodelled house and extended gallery on Nov. 13 with a jury selected exhibition of 34 oils, the work of artist members. Birge Harrison, Leopold Seyffert and R. Blossom Farley are responsible for the choice of the canvases shown, and certainly have assembled a most creditable offering for public view until December 15. E. W. Redfield is represented by a capital, rather smaller than usual, landscape, entitled "Approaching Spring," which, without the slightest doubt carries off the honors. Daniel Garber's "Autumn Medley" is also a work of notable distinction giving one a most beautiful symphony of color as seen in the changing tints of Indian summer. "The Narrows in Winter," by Morris Hall Pancoast, shows fine appreciation of values and atmospheric effect observed on the shore of Staten Island.

Birge Harrison exhibits a carefully studied work, "Bridge at Cos Cob," in which the well-known painter's sound method seems to make the other works look like mere sketches. Fred Wagner's two contributions are in his happiest vein, especially "The Coal Wharves," commonplace objects of industrial life in the picture being treated as the leading features of the composition and very successfully. The only example of the art of portrait painting on view is "Doctor A. C. Abbott," by Leopold Seyffert, admirably clever as a record of the personality of his sitter, who himself is a painter of talent, represented by a view of "Ogunquit Beach." A colorful decorative screen, showing some influence of the art of Japan, is by George Harding and adds much to charm of the surroundings.

An exhibition of works by Miss Katherine Patton in oil and watercolor is on in her studios in the Baker Building until Nov. 24. Landscape marine and flower studies give one an idea of the versatile talent of the painter who figures among the leaders of the women in the profession. At the Rosenbach Gallery an exhibition for 48 original drawings by Joseph Pennell for the illustration of "Our Philadelphia" published by the Lippincotts is on. The opening of the display was preceded by a talk by the artist who was introduced to the audience by Mr. John F. Lewis. Eugene Castello.

BOSTON.

Boston keeps busy with (changing) art shows, and just as one has digested a dozen different styles, a new exhibition opens and the mental assimilative process has to start anew. This week the gallery trotter must trot indeed, for the exhibitions extend from historic Beacon Hill to the Art Museum, with detours along Newbury, Boylston and Ipswich Streets.

The "Guild of Boston Artists" (which the typesetters occasionally translates, with unconsciously prophetic wisdom, as the "Guide of Boston Artists") has a variegated collection by active members in the front gallery and a one-man show by Albert Felix Schmidt in the second gallery. Mr. Schmidt's work looks uncommonly well perhaps because the forerunner is so distractingly "busy" with styles and color "arrangements," hung cheek by jowl in an unbecoming manner. (Of Mr. Schmidt more anon). There is such a thing as too much variety and too much "quantity" in a picture show. It is apt to send the prospective picture buyer home with his head empty and his pocketbook untouched.

The Twentieth Century Club, appropriately housed on Joy Street, where the joy

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of living in accentuated by the mental atmosphere which clings to this Temple of Progress), has a gallery often used for art purposes. At present Mrs. Clara Lathrop Strong shows some instructive panels intended for decoration.

In the Vose Gallery C. Arnold Slade has been holding a "one-man" show of 49 canvases. The works were fully reviewed in the ART News when shown in Phila. last month. The works are varied in subject—marines of real power, Arab girls and Breton sardine boats—typical studies by a much traveled and prolific painter. A good example of the "story picture" is "His Comrade's Story."

The Messrs. Vose announces that an exhibition of recent work by Guy C. Wiggins is to succeed Mr. Slade's at their gallery.

Malvina Hoffman's small statues of Anna Pavlova is on view at a local gallery. The announcement that the famous dancer herself was to appear at the private view there out legions of blue-blooded dilettanti, who found the statues almost as alive and piquante as the dancer herself.

Mrs. Robert Dawson Evans, the donor of the Evans Memorial Wing of the Museum, has recently given the sum of \$50,000, in memory of her mother, Mrs. David Hunt, to found a scholarship in the sculpture department of the museum school. John Doe.

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TELEPHONE CIRCLE 1142**ART AND ARTISTS.**Francis C. Jones and his brother Bolton,
have gone to Montclair, N. J., for a brief
stay.C. Y. Turner spends three days each
week, working on a portrait of a musician
and on genre subjects at his 27 W. 67 St.
studio, and three at the Baltimore Art In-
stitute, of which he is Director.An exceptionally clever cartoon by Hy
Mayer, entitled "From the Prospectus of
an Illustrator's Studio Building, About to
Be Erected in New York" is in this week's
"Puck."A number of recent paintings by Edward
A. Kramer are hung in the rooms of the
Petrus Stuyvesant Club, 129 E. 10 St.,
"When Spring Is Young" and other land-
scapes, in oil—are charming bits of nature
in which a nice feeling for color and a de-
cidedly poetic quality are noticeable.The Pittsburgh Carnegie Institute is plan-
ning a memorial exhibition of the works
of the late John W. Alexander.Stanley Middleton has completed an in-
teresting portrait of Dr. A. R. Starr and
one of General E. Farrington Austin and
is now at work finishing landscape studies,
made from nature, during his summer out-
ing.At the Rhode Island School of Design,
Providence, R. I., the textiles from the his-
torical exhibition at Paterson, N. J., are on
view. A display of the Newark Competi-
tion posters will follow from Nov. 24 to
Dec. 8. Joseph Pennell will lecture at
Memorial Hall, Dec. 1, on Artistic Litho-
graphy.John S. Carson's "Autumn Beeches" has
been bought by the Dallas, Tex., Art Asso-
ciation.Frederick J. Waugh has purchased a
farm at Kent, Conn., which seems of late
to be a popular resort for artists. He is
remodeling the house to put it in its origi-
nal state of one hundred and fifty years
ago and is making the barn into a studio.Katherine Stymetz Lamb, sculptor, has
been making the model for the bronze panel
designed by her father Charles R. Lamb
for the memorial over the grave of Gal-
braith Perry Rodgers, aviator, who made a
flight across the U. S. The model shows
the late Mr. Rodgers flying in a Wright
biplane.Jane Peterson has moved her studio from
the Chelsea, 222 W. 23 to the Sherwood,
58 W. 57 St.George H. Taggart has returned to town
and taken a studio at 200 Central Park W.Sophie Upton Brumback, formerly of
Kansas City, Mo., has left her cottage "The
House on the Hill" at Gloucester, Mass.,
and taken a studio apartment at 140 W. 57.**BÖHLER & STEINMEYER**

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Closes	Jan. 15

THE SALMAGUNDI'S SHOW.The annual exhibition of watercolors,
pastels, illustrations and etchings by mem-
bers of the Salmagundi Club, will be held
Dec. 11-23. The "Stag" dinner will take
place Dec. 10, and the private view Dec. 11.
Works will be called for between Wash-
ington Sq. and 80 St. on Dec. 4, and re-
turned Dec. 24. Only one work from each
artist will be placed. The Isidor and Shaw
prizes will be awarded as usual. The Art
Committee consists of Carl Rungius, chair-
man, E. L. Blumshein, Edmund W.
Greacen, Gardner Symons and Guy C.
Wiggins.**Industrial Art at Columbia.**William Laurel Harris, contributing
editor of Good Furniture, has arranged in
the Avery Architectural Library at Colum-
bia College, an important exhibition of in-
dustrial art, which includes rich decorative
hangings, art objects, and artistic furniture.
A score of furniture makers, one of whom
as a boy, laboring in a manufactory, got his
first start, artistically, at the library, and a
dozen workers in textiles, are represented.
There are besides bronzes and art objects
by American artists, the former including
some small figures by Robert Aitkin. A
feature consists of tapestries from the
Edgewater looms. This is the first impor-
tant exhibition of industrial art ever organ-
ized under the patronage of one of the
principal American Universities.**SALES PAST AND TO COME.****W. B. Dick Print Sale.**At the opening, at the Anderson Galleries
on Monday evening of the collection of the
late William B. Dick Mr. George H. Frank-
lin gave \$16 for a proof etching of the
Crystal Palace, London. For Haden's
"Kidwelly Castle" he gave \$12 and for his
"Amstelodamum" \$12. W. F. Meder paid
\$12.50 for Hollar's "Birdseye View of
Cologne" and W. R. Schafer \$11 for Pen-
nell's "Greenwich Park." The total for the
evening was \$528.At the final session Tuesday Mr. H.
Wunderlich gave \$42.50 for Jones' mezzo-
tint of Hoppner's "Mrs. Jordan's as Hypo-
lita." Mr. H. G. Cowen paid \$31 for Whis-
tler's "To Bent's Head"; Mr. C. A. Fleisch-
man \$25 for a mezzotint of Mrs. Pope, the
actress and Mr. Max Williams \$17 for Juke's
aquatint of Mrs. Siddons. The total for
the sale was \$1,550.**Laces and Shawls Sold.**The opening session, of the Larter &
Kendall sale at the American Art Gal-
leries of antique laces, shawls, fans,
combs, parasols and purses on Monday,
produced \$2,711. Mr. Seaman, agent, gave
\$610 for a Brussels needle point shawl with
a tulle centre. Mrs. Morris Loeb paid \$190
for the Jenny Lind jacket of muslin and
Valenciennes and L. Gertrude \$80 for an
antique fishu and flounce, said to have be-
longed to Empress Eugenie. Miss Lorenz
agent, paid \$70 for a Louis XIV fan, and
Mr. David Belasco \$17 for an Indo-Persian
cashmere shawl and \$10 for 3 purses.At the final session Tuesday \$2,493 was
realized making a total for the collection
of \$5,204.50. Mr. C. J. Sullivan gave \$65
for one Persian camels hair shawl, and
Mr. Seaman \$60 for another. Mr. Belasco
paid \$50 for an early XVIII century Chi-
nese shawl.**Napoleon's Hair \$107.50.**For a duly authenticated lock of Napo-
leon's hair sold Wednesday in the Burtonlibrary sale, at the Anderson Galleries, Mr.
George D. Smith gave \$107.50. The Library
of the University of Nebraska paid \$280
for a copy of Kingsborough's "Antiquities
of Mexico," London, 1831-48. Mr. J. F.
Lewis gave \$88 for a XVII century Arabic
and Persian Koran. C. Gerhardt & Co. paid
\$62.50 for Col. Mitchell's "The Fall of
Napoleon," London, 1845, and Mr. T. A.
Barton \$50 for Count Montholon's "His-
tory of the Captivity of Napoleon at St.
Helena," London, 1846-47. The total of the
session was \$2,999.75 and of the library thus
far \$19,986.20.**Kirby Presents Wallack Vase.**At the sale of the Geo. Osborn Rudkin
old silver, bronze and miniature collection,
at the American Art Galleries Wednesday,
Auctioneer Kirby bought for \$70 the F. W.
Wallack vase, presented the actor by his
company, and will give it to the Players
Club. The total of the sale was \$6,407. Mr.
T. F. Clausen gave \$160 for a miniature and
Mr. J. F. Branch the same amount for a
silver tea caddy. Mr. Baumeister paid \$120
for a George III silver tea set and Miss
Brenner \$120 for an early American tea
set.**Tapestries Sold at Clarke's.**At the close of the sale Nov. 12, of the
collection of Mrs. Evans R. Dick at Clarke's
Rooms, 5 W. 44 St. tapestries owned by
Princess Lwof-Parlaghy were sold for ac-
count of the Plaza Hotel. Mr. Augustus
Lefevre as agent, gave \$2,900 for one and
another was sold for \$1,550. The total of
the Dick sale was \$24,126. At the closing
session Mr. Wallace Eddinger gave \$522
for a Louis XV desk and \$200 for an old
Spanish barqueno.**The Parke Estates Sale.**The sale under the management of Mr.
Hiram H. Parke in his new galleries in the
Mitchell-Vance Bldg., 836 Broadway, Nov.
10-12, in settlement of various estates,
realized \$33,764.35 in four sessions. Mr.
De Young gave \$925 for Henner's "Ideal
Head." Grolleron's "Un Renseignement"
brought \$750. Mr. P. J. Walsh paid \$500
for Inness' "Morning Mist" and Mr. M. J.
Rougeron \$410 for his father's "Spanish
Wedding." An attributed Landseer "Pet
Calf" fetched \$150 and an early Wyant
study \$50. A mahogany bedroom suite sold
for \$590 and a Sevres clock set for \$495.**William Nelson Library.**An important library, that of William
Nelson of New Jersey, will be sold at the
American Art Galleries Nov. 22 and 23. It
is composed of 1,401 lots of New Jersey
memorabilia, and rare and valuable books
and documents. There is an illustrated
catalog, with a steel portrait of the former
owner. Among the items are a Thanks-
giving proclamation by Gov. Livingston,
a lithograph of Sullivan's Elevated R. R. of
1827, a copy of the acts and laws of N. J.
in 1727, a Pa. & N. J. Quaker's broadside
of 1775, a Mss. Declaration of the Propri-
etary Gov't of N. J., 1681, and a copy of the
New Testament published at Trenton in
1793.**The Alfred Lewis Library.**The library of the late Alfred Henry
Lewis, will be on view in the book rooms
of the American Art Association from Nov.
27 to sale in the galleries on the afternoons
and evenings of Dec. 1 and 2. In addition
to many sets of standard works the library
contains a number of first editions of those
with Cruikshank's illustrations, including a

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bon's "Quadrupeds of North America." There
are a number of works on the drama,
miscellaneous works of interest and many
volumes on crime and criminals. Besides
the Lewis books an added list contains be-
sides books, autographs and signed docu-
ments and standard works on art.**T. B. Clarke to Sell Plate Collection.**The collection of plates of all nations
formed by Mr. Thomas B. Clarke will be
sold early in January and will be placed on
exhibition Jan. 1. Mr. Clarke after selling
his pictures, porcelains and objects of
Oriental and Hellenic art some fifteen years
ago, started in to decorate his house in
West 35 St. with stuffs, embroideries and
plates. So large did his collection become
that he finally decided on its sale. There
are plates, plaques, tiles, saucers, bowls,
dishes, Persian, Turkish, Moorish, Italian
and Spanish among the lot, and velvets,
brocades, damasks and laces from many
lands, the whole ranging in period from
the XV to the XVIII centuries. Western
Asia and Southern Europe furnish most of
the examples, and there are specimens from
Rhodes, Damascus and Bokhara, Hispano,
Mauresque, and Italian from Duratas to
Urbino.**The Worl Library Sale.**On Dec. 9 the library of Dr. Edward E.
Worl of Newark, N. J., will be first shown
and then will be sold on the afternoons
and evenings of Dec. 13 and 14. This
consists partly of modern books of travel,
works of art and architecture, including
biographies of old masters and modern
artists; works on pottery and porcelain,
furniture, old plate, &c.; and of illustrated
biographies of English authors and states-
men, court memoirs, French and English
royal memoirs, and classical French works,
many in fine bindings.**Rustafjaell Egyptian Collection.**The Egyptian collection formed by Rob-
ert de Rustafjaell Bey has been removed
from 734 Fifth Avenue to the Anderson
Galleries, where it is now on public exhibi-
tion, preliminary to the unrestricted sale
by auction in six afternoon and evening
sessions, beginning Monday, Nov. 29. The
collection is one of the largest and most
important of its class that has come on
the New York market in several years.**Arts and Letters Institute.**The seventh annual joint meeting of the
National Institute of Arts and Letters, and
the American Academy of Arts and Letters
opened Thursday in Boston. There were
papers by William Allen White, Brooks
Adams, and Paul W. Bartlett, followed by
a dinner at the Harvard Club.

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